

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—Goethe

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VOL. 40—No. 20

SATURDAY, MAY 18, 1861

PRICE {4d. Unstamped
5d. Stamped

MR. TENNANT'S GRAND ANNUAL CONCERT

AT EXETER HALL,

ON MONDAY EVENING, MAY 20th, 1861,

To commence at Eight o'clock precisely.

PROGRAMME.

PART I.

Quartet, "Lo, the early beams of morning" Miss Stabbach, Miss Emily Spiller, Signor Ferrari, and Mrs. Alberto Laurence (Balfé); Duet, "Ebben per mia memoria" (*La Gazza Lupa*), Madame Louisa Vinning and Miss Lascelles (Rossini); Song, "The Garland," Mr. Tennant (Mendelssohn); Sonata, Pianoforte Solo, Mr. Charles Hallé (Beethoven); Song, Miss Spiller; Song, "The Wanderer," Herr Formes (Schubert); Song, "The days of chivalry," Miss Stabbach (Langton Williams); Aria, "Qui la voce," Madame Catherine Hayes (Rossini); Aria, "Eri Tu," Mr. Alberto Laurence (Verdi); Song, "Praise the Lord," Madame Louisa Vinning (C. Lebone); Duet, "Oh di quel onta," Signor Ferrari and Madame Ferrari (Verdi); Aria, "Di placer," Madame Albion (Rossini); Fantasia Hongroise, M. Ole Bull (Ridley Kolme).

PART II.

Quartet, "Chi mi frena" (*Lucia di Lammermoor*), Madame Catherine Hayes, Mr. Tennant, Mr. Laurence, and Herr Formes (Donizetti); Canzonet, "Ye maidens in spring time," Miss Lascelles (Meyerbeer); Song, "Il balen," Mr. Charles Braham, his first appearance this season (Verdi); Rodé's Air, with Variations, Mad. Albion; Solo, Pianoforte, Valse in A flat, Mr. Charles Hallé (Chopin); New Song, "An Evening Song," first time, Mr. Tennant, accompanied by the composer (Blumenthal); New Song, "The Fisher's Bride," Madame Catherine Hayes, for whom it was expressly composed (Virginia Gabriel); Aria, from *Il Seraglio*, Herr Formes (Mozart); Ballad, "Rosy lipp'd Kate," Madame Louisa Vinning (Francesco Berger); Violon Solo, M. Ole Bull (Fagnola); Brindisi, "Il segreto," Madame Albion (Donizetti); Finales, "Dai tuo stellato soglio," *Mosé*, Madame Ferrari, Madame Louisa Vinning, Miss Stabbach, Miss Spiller, Miss Lascelles, Mr. Alberto Laurence, Signor Ferrari, Mr. Tennant, and Herr Formes (Rossini).

Stalls (numbered and reserved), 7s.; Reserved Area, 5s.; Area, 3s.; Reserved Orchestra, 2s.; Promenade and Gallery, 1s.

Tickets to be had at Chappell and Co.'s, 50 New Bond Street; Cramer and Co.'s, 201 Regent Street; Hammond's, 214 Regent Street; D. Davison and Co.'s, 244 Regent Street, W.; Leader and Co.'s, 83 New Bond Street; Ollivier's, 19 Old Bond Street; Mitchell's, 33 Old Bond Street; Keith, Prowse and Co.'s, 48 Cheapside; at the Exeter Hall Hotel, 375 Strand; Hunt's, 370 Strand; Robinson's, 361 Strand; Chappell's, 388 Strand; and of Mr. Tennant, 307 Oxford Street.

MADAME ANGELO will have the honour to give a SOIREE MUSICALE, at the Beethoven Rooms (her first appearance in public), May 22nd. Conductor, Mr. WALTER MACFARREN.

Vocalists: Miss PALMER and Miss ROBERTINE HENDERSON; Violin, M. SAINTON; Pianoforte, Madame ANGELO. To commence at 8 o'clock.

Tickets, 7s. each, to be had of Messrs. Cramer and Co., 201 Regent Street; Chappell and Co., 50 New Bond Street; Mr. Fabian, Portland Place, St. John's Wood; and of Madame Angelo, 70 St. John's Wood Terrace, N.W.

ST. JAMES'S HALL.—Miss PALMER has the honour

to announce her GRAND EVENING CONCERT, on FRIDAY, May 24. Vocalists: Mrs. S.M.S. REEVES, Miss ALMER, Mr. S.M.S. REEVES, and Mr. LEWIS THOMAS. Instrumentalists: Miss ARABELLA GODDARD, Messrs. H. ELGAR, R. S. PRATTEN, and W. PETTITT. Conductors: Messrs. W. MACFARREN, H. BAUMER, and J. L. HATTON.

Sofa stalls, 5s.; Balcony, 3s.; Area, 2s. and 1s.; may be obtained at Austin's ticket office, St. James's Hall; Miss Palmer, Sherwood Cottage, Park Village East, N.W.; of the Manager, T. Headland, 9 Heathcote Street, W.C.; and at the principal Music-sellers.

NEW PHILHARMONIC CONCERT.

ST. JAMES'S HALL.—MONDAY EVENING, May 20th, at Eight o'clock. PUBLIC REHEARSAL SATURDAY AFTERNOON, May 18th, at half-past Two. Mile, TITTIENS and Sig. GIULINI's second appearance this Season; also Herr FORMES Conductor, Dr. WYLDE.

Programme: Overture, *Elise* (Cherubini); Aria, "Il mio tesoro," Sig. GIULINI (Mozart); Aria, "Non mi dir," Mile. TITTIENS (Mozart); Aria, "Nun! possente," Herr FORMES (Mozart); Pastoral Symphony (Beethoven). Part II: Trio, Mile. TITTIENS, Sig. GIULINI and Herr FORMES; Violin Concerto, Mr. H. ELGAR (Spohr); Aria, Mile. TITTIENS (Rossini); Aria, Herr FORMES (Mozart); Aria, Sig. GIULINI (Bellini); Overture, *Der Freischütz* (Weber).

Tickets (for Public Rehearsal), 7s., 5s., 3s., and 1s. For the Concert: Sofa Chairs, 10s.; Balcony, 10s., 7s., 5s., 3s., and 1s.

Messrs. Cramer and Co., 201 Regent Street; Chappell's, 50 New Bond Street; Leader and Cock, New Bond Street; Keith, Prowse and Co., 48 Cheapside; and at Austin's Office, St. James's Hall

MADAME LAURA BAXTER'S GRAND EVENING

CONCERT will take place on 7th June, at St. James's Hall. Eminent Vocal and Instrumental artists are engaged. Particulars in Future Advertisements. 155 Albany Street, Regent's Park, N.W.

MR. FRED. PENNA.—EGYPTIAN HALL, Piccadilly.—THIRD WEEK.

"THE HIGHWAYS AND BYWAYS OF SONG." Mr. Fred. Penna begs to announce that he will give his New and Popular Entertainment, at the Egyptian Hall, Piccadilly, every TUESDAY, THURSDAY, and SATURDAY, at Eight o'clock. A Morning Performance every Saturday at Three. Pianoforte, Mad. PENNA, who will perform a Sonata by Beethoven.

Stalls, 3s.; Area, 2s.; Gallery, 1s. Box office at the Hall, open daily from 11 till 5; and at Mr. Mitchell's Royal Library, 33 Old Bond Street.

ST. JAMES'S HALL.—MR. HENRY LESLIE'S

CHOIR, THURSDAY Evening, May 23rd.

The Programme will include Mendelssohn's Psalm for an eight-part choir, "Judge me, O Lord," a MS. Psalm by Ernst Pauer, "The Lord is my Shepherd," madrigals, glees, and part-songs. Mr. CHARLES HALLÉ will play solos by Heller and Mendelssohn, and with Herr E. PAUER will perform Chopin's Rondo Brilliant for two pianofortes.

Sofa Stalls (Area or Balcony), 5s.; Balcony, unreserved, 3s.; Area, reserved, 2s., unreserved, 1s.

MR. FRANCESCO BERGER'S FIRST GRAND

EVENING CONCERT, St. James's Hall, the 30th May.—UNRIVALLED ATTRACTION.—A Grand Selection from DON GIOVANNI, in which S.M.S. REEVES, S.M.S. LOUISA VINNING, and Signor CIAMPI (the great Buffo), will appear; Mad. CATHERINE HAYES, Miss MISSENT, OLE BULL (the great Violinist), LEDER and REGONDI, FRANCESCO BERGER, BENEDICT, BALFE, and the Vocal Association (300 voices).

Stalls, 7s. 6d.; Balcony ditto, 5s.; Tickets, 3s. and 1s. Addison, Hallier, and Lucas, 210 Regent Street; Austin's Office, Piccadilly, &c. &c.

M. SAINTON'S THIRD SOIREE will take place at

his residence, 5 Upper Wimpole Street, on WEDNESDAY, May 29th.

Programme.—Quartet, in G, Op. 77 (Haydn); Grand Trio, in B flat (Beethoven); Quartet, in E minor (Mendelssohn). Executants: M.M. SAINTON, BEZZET, WEBB, FAGUE; Pianoforte, Mr. W. COLENS; Vocalists: Miss MARIAN MOSS and Signor GARZANO, who will sing Beethoven's "Adelaide." Solos on the Pianoforte and Violin.

Tickets, half a guinea, to be had of the principal Music-sellers, and of M. Sainton, at his residence.

ST. JAMES'S HALL.—MR. BENEDICT begs to announce

that his ANNUAL GRAND MORNING CONCERT will take place on June 24, under the immediate Patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Consort, and H. R. H. the Duchess of Cambridge, at the St. James's Hall, on the same scale as in former years, on which occasion, among other works, will be performed Mr. Benedict's new lyrical legend, entitled, *UNDINE*. Full details will be duly announced.

Stalls, one guinea each, for which early application is required; to be had of Mr. Benedict, 2 Manchester Square, W.

WHITSUN WEEK, May 20th to 25th.—ST. JAMES'S

HALL, Piccadilly.—TYROLESE MINSTRELS, every Afternoon, at Three o'clock. SWISS FEMALE SINGERS, every Evening, at Eight o'clock.—Mr. Mitchell begs to announce that the celebrated Troupe of Tyrolean Minstrels (from the Ziller-Thale), Holaus, Velt Rahm, the Brothers Neickl, Samuel, Fanny and Genevieve Margreiter, whose performances at the St. James's Theatre were so highly successful, are engaged for SIX AFTERNOON CONCERTS during Whitsun Week, commencing Monday, May 20th, at Three o'clock. The Swiss Female Singers (under the direction of Herr DECKER-SCHENK) being engaged for Morning Concerts at the Crystal Palace, will repeat their highly attractive Entertainments every Evening (only), at Eight o'clock.

Stalls, 3s.; Area, 2s.; Gallery, 1s.; which may be secured at the Ticket Office, 28 Piccadilly; and at Mr. Mitchell's Royal Library, 33 Old Bond Street, W.

MADAME RIEDER'S MORNING CONCERT,

Hanover Square Rooms, THURSDAY, May 30th, at Half-past Two o'clock.

Reserved Seats, half a guinea; Unreserved, 7s. To be had at Messrs. Schott and Co.'s, Cramer and Benle's, Addison and Co.'s, Chappell and Co.'s, and at Madame Rieder's residence, 24 Manchester Street, W.

ST. JAMES'S HALL, Tuesday evening, May, 28.

M. OLE BULL has the honour to announce that he will give a Grand Evening Concert on the above date, when he will be supported by several artists of eminence. Accompanist, Herr Wilhelm Ganz. Conductor, M. Benedict. Tickets 5s., 3s., and 1s. each, at all the principal music shops, and at St. James's Hall Ticket Office.

Mlle. CAROLINE VALENTIN has the honour to announce her **MATINEE MUSICALE**, at the Hanover Square Rooms, on **FRIDAY, June 7th**. Vocalists: Madame RIEDER, Mlle. ELVIRA BEHRENS, Miss RACHEL GRAY, and Miss PALMER; Mr. GEORGE PERREN and Herr HERMANN. Instrumentalists: M. OLE BULL, M. PAQUE, Mlle. VALENTIN. Conductors: Herr WILHELM GANZ, M. GITS, and Mr. SIDNEY SMITH.
Tickets, 10s. 6d.; Reserved Seats, 15s.; of Mlle. VALENTIN, 6 Duke Street, Manchester Square; of Messrs. Ashdown and Parry, 18 Hanover Square; and of D. Davison and Co., 244 Regent Street.

MISS FANNY CORFIELD'S MORNING CONCERT, Hanover Square Rooms, **SATURDAY, May 25**. Artists: Madame LEMMENS-SHERINGTON, Miss MARIAN MOSS, Herr MOLIQUE, M. PAQUE, and Miss FANNY CORFIELD. Conductor, Mr. ARTHUR O'LEARY.
Single Tickets, half a guinea; Family Tickets to admit three, one guinea; at Messrs. Leader and Cook, 62 and 63 New Bond Street; and of Miss Corfield, No. 29 Burton Street, Eaton Square.

NATIONAL CHORAL SOCIETY.—First Performance of the CREATION.—Exeter Hall, **WEDNESDAY, 22nd instant**, at 8 o'clock. Conductor, Mr. G. W. MARTIN. Principal Vocalists: Mlle. TITIENS, Miss E. WILKINSON, Mr. WILBYE COOPER, and Mr. LEWIS THOMAS; Organist, Mr. J. T. COOPER. The Choir of the above Society is the largest ever employed in conjunction with a full Band in Exeter Hall.
Tickets, 3s.; Reserved Seats, 5s.; Numbered Stalls, 10s. 6d.; of the principal music-sellers, and at the offices of the Society, 14 and 15 Exeter Hall.

Mlle. PAREPA begs to announce that, having terminated her Engagement with Mr. E. T. Smith, all communications as to Concerts, Oratorios, Festival and Operatic Engagements, are to be made to her, at her residence, No. 50 Hunter Street, Brunswick Square, W.C.

ST. MARK, Myddleton Square.—An **ORGANIST** is REQUIRED for the above Church; he must be accustomed to a Choir. Salary £35.
Testimonials to be forwarded on or before May 25th. Address, Mr. Boulding, 1 Baron Street, Pentonville Road, N.

SIGNOR and MADAME FERRARI begs to announce that their **ANNUAL CONCERT** will take place at St. James's Hall, on **TUESDAY EVENING, May 21**, on which occasion Madame ALBONI will make her first and only appearance this Season at the above Hall. Vocalists: Madame ALBONI, Madame FERRARI, Mr. TENNANT, Signor FERRARI; violin, M. WIENIAWSKI; violoncello, HERR LIEBEL; pianoforte, Mr. CHAS. HALLÉ. Conductor, Mr. LINDSAY SLOPER.
Sofa Stalls, 10s. 6d.; Reserved Area, 5s.; Balcony, 3s.; Unreserved Seats, 1s. 32 Gloucester Terrace, Hyde Park, W.

MISS HELEN McLEOD begs to announce that she will give her **Second ANNUAL CONCERT**, at the Hanover Square Rooms, on the Evening of **TUESDAY, the 4th of June**, when she will be assisted by eminent artists.
23 Alfred Place, W. Thurlow Square.

MRS. J. HOLMAN ANDREWS has the honour to announce that her **SOIREE MUSICALE** will take place on **FRIDAY Evening, June 7th**, to commence at 8 o'clock; and her **MATINEE MUSICALE** on **SATURDAY, June 8th**, to commence at 3 o'clock, at her residence, 50 Bedford Square.
The most eminent artists will be engaged.

MRS. J. HOLMAN ANDREWS begs to announce her **REMOVAL** to 50 BEDFORD SQUARE, where she now receives her Friends and Pupils.

SIGNOR ALBERTO RANDEGGER has **RETURNED** to TOWN for the SEASON.
Communications respecting Lessons in Singing, &c., to be addressed to him, at 32 Orchard Street, Portman Square.

HERR FORMES begs to announce that he is Free, during the present Season, to Accept Engagements for Concerts, Oratorios, and Private Soirées.
All communications to be addressed to Mr. Jarrett, at Duncan Davison and Co.'s, Foreign Music Warehouse, 244 Regent Street, W.

HERR HERMANNs begs to announce that he is Free, during the present Season, to Accept Engagements for Concerts and Private Soirées, &c.
All communications to be addressed to Mr. Jarrett, at Duncan Davison and Co.'s Foreign Music Warehouse, 244 Regent Street, W.

MRS. EDWARD DAVIES (late Miss Julia Warman) begs to inform her Friends and the Public that she continues to give **LESSONS** on the **PIANO**.
Terms, 23 3s. a Quarter, twice a week, or by the Lesson.
38 Hans Place, Belgrave Square, S.W.

COLLARD and COLLARD'S NEW WEST-END ESTABLISHMENT, 16 Grosvenor Street, Bond Street, where all communications are to be addressed. Pianofortes of all classes for Sale and Hire.

THE NEW ORGAN for Sowerby Church, by **CONACHER and CO.**, of Huddersfield, **WILL BE OPENED** on **SUNDAY**, the 19th instant.

THE NEW ORGAN for Thorne Church, by **CONACHER and CO.**, **WILL BE OPENED** on **SUNDAY**, the 19th instant.

THE NEW ORGAN for Fulledge Wesleyan Chapel, Burnley, by **CONACHER and CO.**, **WILL BE OPENED** on **THURSDAY**, the 30th instant.

TO BE SOLD, for 20 guineas, cost £60, a **BARREL ORGAN**, by BATES, of London; it plays 20 tunes and chants, and is enclosed in a neat oak case, with gilt pipes in front.—Apply to Conacher and Co.

ON SALE, a good Second-hand **ORGAN**, containing 14 stops and two manuals; handsome case, with towers and gilt pipes in front. Price £40. Fitted up within 20 miles of Huddersfield.—Apply to Conacher and Co.

ON SALE, a Second-hand **ORGAN**, in good condition, containing 13 stops and two manuals; handsome case, with three towers and gilt pipes. Price £50. Fitted up within 20 miles of Huddersfield.—Apply to Conacher and Co., Huddersfield.

ENGEL'S LA REINE DU SOIR. Mélodie. Valse pour Piano. Price 3s. 6d.
Chappell and Co., 50 New Bond Street.

ENGEL'S UNE PERLE NOIRE. Arpèges sur "Ah non-Credes," pour Piano. Price 3s.
Chappell and Co., 50 New Bond Street.

ENGEL'S GARIBALDI MARCH for the Harmonium. Price 3s.
Chappell and Co., 50 New Bond Street.

COMMENT EST-CE ARRIVE? Romance. Sung by **JULES LEFORT**. Composed by **LOUIS ENGEL**. Price 2s. 6d.
Chappell and Co., 50 New Bond Street.

HIGHLY IMPORTANT SALES OF MUSICAL PROPERTY.

MESSRS. PUTTICK and SIMPSON, Auctioneers of Music and Literary Property, will **SELL BY AUCTION**, at their House, 47 Leicester Square, W.C. (West side), the following highly important **MUSICAL PROPERTIES**:

On **FRIDAY, May 24th**, an important assemblage of **MUSICAL PROPERTY**, comprising the **STOCK** of Mr. W. F. Taylor, of Bristol, bankrupt; also a Consignment, by order of Trustees (for unreserved sale), together including 27 New Pianofortes, elegantly finished, by Broadwood, Collard, Middleton, Tolkien, Durrant, Metzler, Nutting, Towns, &c.; a costly Piano-Harmonium, by Alexandre; other Harmoniums, various Instruments (wind and stringed), Fittings, and general items of a Music-seller's Stock; about 600 pieces of Modern Music, Bound Volumes, &c. Catalogues on receipt of two stamps.

On **WEDNESDAY, June 5th**, and following day, the Valuable **MUSICAL LIBRARY** of a well-known Collector, comprising Important Works in the various branches of Musical Literature, Operas and Vocal Music, Madrigals and Glees from an early date, Oratorios and Sacred Music, curious and rare Masses and Motets, Instrumental Music, an extensive series of Works on the History, Theory, Biography, and Literature of Music, including the best Works of standard authors, the Histories of Burney and Hawkins, early Theoretical Works; also a very important and Large Collection of Manuscripts, many of them original and unpublished, comprising Works of the most esteemed writers of all countries, including the series of MSS. in 61 vols. from the Library of the late Duke of Cambridge. Catalogues will shortly be issued.

On **THURSDAY, June 6th**, a very Important Assemblage of **MUSICAL INSTRUMENTS**, including several well-known Viols and Violoncellos of the highest quality, the property of a distinguished Amateur; also Pianofortes, Harmoniums, and Instruments of various kinds.

*. Consignments can be received for this Sale during the next few days.

ASHDOWN and PARRY (successors to Wessel and Co.), beg to inform the profession that they forward Parcels on Sale upon receipt of references in town. Returns to be made at Midsummer and Christmas.
Their Catalogues, which contain a great variety of Music calculated for teaching purposes, may be had, post-free, on application.
London: 18 Hanover Square.

THE MAJOR and MINOR SCALES. The Minor on the PERMANENT Principle with its real SIGNATURE.

Edited by Dr. BENNETT GILBERT. Price 2s.
SOUVENIR DE CAMBRIDGE. Fantaisie Elegante, by BENNETT GILBERT, Price 3s.
London: J. H. Jewell, 104 Great Russell Street, Bloomsbury, W.C.

ROBERT COCKS and CO.'S 100 DANCES for the **VIOLIN**, arranged by N. MONI, consisting chiefly of New and highly Popular Copyright Melodies, not to be found elsewhere. Price 1s. 6d.

1000 SONGS and DUETS, being the most admired and popular selected from the Catalogue of Robert Cocks and Co., with the Key, Compass, &c., of each marked, are contained in the "Select Vocal Addendum," lately published, which may be had gratis and postage free. Address Robert Cocks and Co., New Burlington Court, Regent Street, London, W.

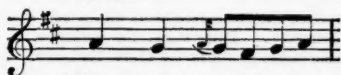
Reviews.

"*Twilight is dark'ning*"—English words by WILLIAM HILLS, music by F. W. KUCKEN (R. Cocks and Co.).

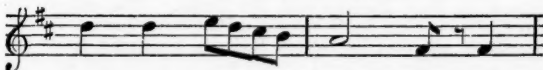
A "*Schlummerlied*" ("slumber song"), not without grace, not without sentiment, but wholly without originality. We prefer Herr Kücken in the "Trab, trab," and "Kleine Rekrut" vein, which is certainly more his speciality than the other. Mr. Sims Reeves, however, has taken the "*Schlummerlied*" in hand, and under such auspices it can hardly fail of success.

"*Weep not, fond heart*"—English words by WILLIAM HILLS, music by F. W. KUCKEN.

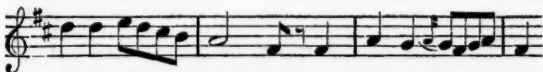
"O weine nicht" (*a Lied im Volkston*), not without grace, not without sentiment, but wholly without originality. We prefer Herr Kücken in the "Trab, trab," and "Kleine Rekrut" vein, which is certainly more his speciality than the other. Mr. Sims Reeves, however, &c. By the way, talking of originality, if Herr Kücken will transfer the second bar of line 1, page 1:—



to the third bar of line 2 (in the same page):—



it will read thus:—



and be still more like a certain chorus in *La Sonnambula*, which was sung the other night at the Royal Italian Opera, while little Senora Patti was lying asleep on the bed. In the "*Schlummerlied*" as in the "*Lied im Volkston*," the English rendering of the words, by Mr. William Hills, is in an equal measure free and independent.

"*Jenny Jones*," "*Cherry Ripe*," transcribed for the pianoforte—by BRINLEY RICHARDS (R. Cocks and Co.).

Both these "transcriptions" bear evidence of Mr. Brinley Richards' accustomed taste and cleverness; but his heart was evidently with the more beautiful and genial air of Charles Horn. "*Cherry Ripe*," in short, is done to perfection; and (at page 2) developed by Mr. Richards in a manner worthy of the original melody. We cannot accord higher praise.

"*The Colleen Bawn Quadrilles*," for two performers on one pianoforte—by WILLIAM FORDE (R. Cocks and Co.).

A lively and brilliant set of quadrilles on the tunes introduced in Mr. Dion Bouicault's highly successful "sensation drama." Most of these are Irish, and among the rest are a "Planxty," the "Rose tree full in bearing" ("I'd mourn the hopes that leave me"), "The dear little island," "Garry Owen," "The minstrel boy," "Boyne Water," "Cushla ma Chree," "St. Patrick's Day," and—last not least—&c.

"*The Skylark*,"—vocal trio—words by BARRY CORNWALL, music by ALFRED GILBERT (Addison, Hollier, and Lucas).

A light, pretty, not ineffective, and by no means original part-song, for women's voices—*soprano*, *mezzo-soprano*, and *contralto*.

"*Logie o' Buchan*"—by WILHELM KUHE (Ashdown and Parry).

A moderately difficult, and at the same time very showy piece, in which the character of the old Scotch melody is not (as is so frequently the case) sacrificed at the shrine of the transcriber's leaning towards "virtuosity."

"*Two characteristic Pieces*" for the pianoforte—by JOHN ASPINWALL, Op. 5 (Ashdown and Parry).

We have only received one of these "*Characteristic pieces*;" but this one ("*Song of the Leaves*") is so thoroughly and unaffectedly charming that we must beg Messrs. Ashdown and Parry to forward the other to the office of the "*MUSICAL WORLD*" without delay. The "*Song of the Leaves*" is a *lied ohne worte*—a song without words; but its expression is so genuine that it requires no words to make it plainer. It is also tolerably easy to play—another recommendation.

"*Our Sister May*"—words by G. MONTAGUE DAVIS, Esq. B.A., music by W. H. EATRES (Robert Oliver). "*Remembrance of Childhood*"—words by J. H. JEWELL—music by EDWARD WHITEHOUSE (J. H. Jewell). "*Close to a Mother's Heart*"—words by JOHN YOUNG, music by CARLO MINASI (Charles Jefferys).

It is enough to acknowledge the reception of these ballads, the best of which (somewhat, too, in Mr. Balfe's melodic vein) is "*Remembrance of Childhood*," to some well-written and graceful verses by Mr. J. H. Jewell.

"*Instructions and Scales for Thomas Croger's new Patent Transposing Metallic Harmoniums*" (Thomas Croger).

These "*Instructions and Scales*" will doubtless be useful to those amateurs who practise on "*Thomas Croger's new Patent Transposing Metallic Harmoniums*." What more need be said?

"*I haven't got a Beau*"—words by JOHN YOUNG, music by CARLO MINASI (Charles Jefferys).

An unoffending duet for women's voices—*soprano* and *contralto*.

"*Château des Fleurs*," schottische—by HENRI LAURENT (Boosey and Sons).

Fresh, sparkling, and rhythmical, this is just a happy specimen of what such a piece of music ought to be. It is, indeed, one of the best of the recent contributions to dance-music by its late young and much regretted author.

"*Un Moment de Récréation*," romance pour piano—by FERDINAND ALBERT JANECK (Ashdown and Parry).

Without the slightest pretensions to originality, this romance, for those young pianists who seek to acquire freedom and equality in both hands, may be recommended as useful practice.

"*My Thoughts will wander far Away*"—words by PENELOPE, music by FRANCIS ROBINSON, Mus. Doc. (Bussell, Dublin).

"Penelope" writes pretty verses, and Mr. Francis Robinson writes graceful melody. In this somewhat sentimental ballad, poet and musician are well matched, and they have accomplished a "pretty piece of work" between them.

"*The Brave Volunteers of the Island*"—words by EDMUND YATES.

Some spirited words on the subject (rather hacknied) of the "Volunteers," and well matched with the old tune to which they are set. We compliment Mr. Yates, and we compliment the composer (whatever may be his name) of the old tune (whatever may be its name).

"*The Waterloo Galop*"—by CHARLES MARRIOTT (Boosey and Sons).

The subject is in the same key, and otherwise recalls the second theme in the *allegro* of Auber's overture to his delicious ballet-opera of *La Bayadere*. "*The Waterloo Galop*," however, is none the worse on that account.

MUSIC IN BERLIN.

(From an Occasional Correspondent.)

BERLIN, that "ostrich's egg laid in the midst of a desert," as a German writer once happily called it, is more than usually animated just now. One great and absorbing topic of conversation is the Macdonald affair, which has been brought before the notice of the Chamber of Deputies by Herr Vincke. The Prussians, as you are aware, do not, to use a vulgar expression, hardly suited, perhaps, to your columns, "think small beer" of themselves, and are indignant at the censures passed by Lord Palmerston and Lord John Russell on the course adopted by the petty officials, and endorsed by the higher authorities, of the beloved but somewhat puffed-up Fatherland. The tone of the English press with regard to this business has considerably wounded their *amour propre*, and nearly every subject of his Prussian Majesty, from the noblest Graf, who can boast of sixteen quarters on his escutcheon, though his worldly possessions do not amount, perhaps, to more than an old umbrella and an inconvenient number of debts, down to the "Eckensteher," or commissionaire, in the street, would, I believe, at the present moment, be glad to hear that England had suddenly disappeared beneath those waves which it is her boast to rule. I never knew the good citizens of this capital so excited before. I am rejoiced to be able to say, however, that Captain Macdonald has not quite banished Beethoven from their recollection, nor Herr Möller made them forget Mozart. On the contrary, music still pursues its calm onward course, irrespective of railway squabbles and diplomatic notes resulting therefrom.

Mad. Lagrue has been giving a series of "starring" performances, which were excellently attended. This lady is a great favourite with the Berliners, and will, no doubt, soon pay them another visit. Her engagement was a real success, though, I am sorry to say, she was, on one occasion, prevented from appearing by sudden indisposition. She was announced to sing in Norma, but Mlle. Lucca took her part at a very short notice, and acquitted herself, under the circumstances, most creditably. She possesses intelligence and dramatic talent, but is over-weighted in the character of the Druid-priestess, for which her voice wants the requisite volume and power, and her acting the necessary dignity. Any impartial individual would have been at once convinced of this by her rendering of the first recitative, which struck me as singularly deficient in that grandeur and elevation with which we have been accustomed to hear it given. She sang the "Casta Diva," however, very pleasingly, and merited the applause bestowed on her. Adalgisa found an agreeable representative in Mlle. Fliess, who, although a novice, displays great ability, and will ere long, I am inclined to believe, prove a valuable acquisition to the operatic stage. Herr Fricke was an excellent Oroveso. The chorus and band did their part towards the success of the performance.—We have just lost, though only for a time, Mad. Jachmann-Wagner, who is now "on leave of absence;" for even fair vocalists here—if they belong to the Royal Opera—are treated with military discipline, and can do nothing without permission of the commanding officer, the Superintendent of the Theatre. Cases have occurred of a tragic queen being placed under arrest, and actually incarcerated, for refusing a part as unworthy of, or not suited to, her talent and position. The character selected by Mad. Jachmann-Wagner, in which to bid a temporary adieu to her admirers, was that of Lady Macbeth in Herr Taubert's opera of *Macbeth*. The part affords full scope for her dramatic powers, while, in a vocal sense, it is just adapted for her peculiar style. She was especially successful with the fourth act, in which she was enthusiastically applauded. The part of Malcolm was played, for the first time, by Mad. Böttcher, who appeared to great advantage.

"Business" is exceedingly good just now at the Friedrich Wilhelmstädtisches Theater, the attraction being Mad. Jauner Krall, who is engaged for a limited number of nights. She has been playing in Dittersdorff's burlesque opera of *Dieroth Kappe*, which has been revived expressly for her, and in which she lately created a great sensation at Dresden and Breslau. She is one of the best bravura singers in Germany, while, for playful archness, there are very few actresses who can equal her. She has become quite the rage here, and the theatre is crowded every night. While speaking of the theatres, I may mention that M. Levassor and Mad. Tesseire are giving their peculiar entertainment at the Royal Schauspielhaus. M. Levassor's comic songs and scenes are as popular as ever, and meet with a due amount of patronage from the public.

Every one imagined, some weeks since, that the regular concert season was at an end, and jaded musical critics fancied they had, for a time, escaped from close rooms to revel in *al fresco* Garten-Concerts, at the various semi-rural coffeehouses in the neighbourhood of Berlin. But, alas! how often are we doomed to experience the truth of the old proverb, "Der Mensch denkt, Gott lenkt," or, as the French have it, "L'homme propose, Dieu dispose." Winter seems to have set in again with its accustomed vigour, and the hail and cold have effectually put an end, for a time at least, to all outdoor amusements, which spring up here with the daisies and flourish with the flowers. The result is that the coverings have been again removed from the benches in our concert-rooms, the gas is relighted, and a new course of indoor concerts inaugurated. This week, for instance, a concert was given for a charitable purpose by Herr Radecke. The principal novelty was a duet-sonata for pianoforte and violoncello, by Herr Rud. Radecke, brother of the concert-giver, which was very well played by Herr Radecke and Dr. Bruns. The concert was brought to a close by Schumann's Pianoforte-Quartet, Op. 47, admirably executed by Herren Radecke, Grünwald, Kahle and Bruns.—Another very good concert was the fourth and last given by the Frauverein for the benefit of the Gustav-Adolph Fund, at which a new sonata in G major, by Taubert, for pianoforte and violoncello, was performed for the first time, by the composer and Herr Stahlknecht. No less interesting was the execution of Beethoven's so-called "Horn Sonata," Op. 17, by Herr Taubert and Herr Schunke. Mad. Jachmann-Wagner sang, among other pieces, the beautiful alto air from *Elijah*; and the Royal Domchor gave Meyerbeer's *Brautgeleit* in first-rate style. I cannot conclude this short summary of our doings in the concert line, without mentioning a concert given by Herr Friedrich Kiel, assisted by Herren Stahlknecht and De Ahna, at which four very pleasing compositions of his own were performed, and met with unanimous approbation.

Herr Richard Wagner has gone to Carlsruhe for the purpose of being presented at Court. It is reported that his opera of *Tristan und Isolde*, dedicated, as you are aware, to the Grand-Duchess Louisa, is shortly to be produced there under his own superintendence.

The following scraps of news, which I have gathered from the various journals, may, perhaps, interest you. At Dantzig the greatest musical event lately has been the production of Meyerbeer's *Dinorah*, which, I need scarcely inform you, was most triumphant. At the second representation, Mad. Von Marra, who took the part of the heroine, was called on ten times in the course of the evening. Herr von Bülow has just given two concerts at Schwerin, and also been invited to play before the Ducal Court, where he is a great favourite. "De gustibus non est disputandum." Having indulged in this much Latinity, allow me to go a step further in the same style, and end my letter with

VALE.

MR. CHARLES HALLE'S BEETHOVEN RECITALS.—The first took place yesterday afternoon in St. James's Hall. Mr. Hallé played the three sonatas dedicated to Hadyn (Op. 2), and the sonata in E flat (Op. 7)—all from memory. Miss Banks sang Dussek's "Name the glad day," and Macfarren's "Ah! why do we love." Full particulars in our next.

ZÜRICH.—A musical festival will be held here on the 25th, 26th and 27th of June.

ON THE PRINCIPLE OF DRAMATIC COMPOSITION.

If we regard comprehensively the whole art-area occupied by Music, we shall perceive that it divides itself generally into two grand phases of manifestation: the Combinative and the Sinuous. The first consists of the projection of phrases, the arranging of tonal masses, the hanging of huge fragments of sound, by law and æsthetic design, into proportion and unity; in a word, of the Architecture of Music. The second is composed of effects of succession, of the linking of sounds, and, to furnish a converse to the above simile, we will say, of the Painting of Music. One is an æsthetic design wrought out of the variations of tonal force; the other a similar intention wrought out of changes in the character of sound, or variations in tonal pitch.

Taking a like broad view of that vast medium of emotion in which the human heart may be said to live and move and have its being (emotion being the very incarnate essence of music), we shall see that this also defines itself into two grand and diverse varieties of character. There is, on the one hand, that sentiment which we possess with reference to one another, the emotion arising in our human relationship; and on the other hand all that sentiment which is not elicited in our ordinary and mutual intercourse, the emotion which we feel solely with reference to ourselves and to surrounding nature. The first is personal emotion; the second, mental sentiment or abstract emotion.

Bearing in mind these general facts, we pass on to the statement of another proposition connected with the subject.

In the operation of human language, leaving out of the general effect all the influence produced by its material burthen, the positive facts which it represents, and the feelings (having names) which it suggests, there may still be observed two other and very remarkable principles which enter in an important degree into its action, and which go particularly to produce the shaping of the finer portions of its effect: the one is that influence which emanates from the nervous modulation, the soft inflection, the fine and delicate gradation,—in the pure vocal tone; the other is that effect which is wrought in change of accentuation, and in the contrast of emphasis and pause. Now the first of these two principles is synonymous and identical with the principle of "melody" in music; the second, in every respect the same principle which dictates the metaphysical plan of all groupings of tonal masses, and on which depends all concerted and antiphonal effects.

Reverting now to the two phases in the character of all human emotion, which we defined a few paragraphs back, let the reader attentively consider the following remarkable fact which we are here prepared to state.

In analysing the effect of a human utterance, it will be distinctly observed, upon due inspection, that the variation in tonal pitch in speech expresses, of the general emotional burthen involved, the personal feeling, the instinctive sentiment, the ordinary human and natural emotion; whilst just as inevitably the changes in the tonal force, the earnest rhythmical march, the enlarging waves and chasms in the rolling tide of accentuation, demonstrate the grander truth, indicate the broader sentiment, and express the abstract emotion.

To fully establish this fact, argumentatively and logically, would involve far greater dissertation and occupy far greater space than is compatible with the design of these few remarks, which, as has been stated, constitute merely a group of memoranda culled from more elaborate inquiries, and applied to a particular case for a temporary purpose. But with reference to the general feasibility of the last proposition in the argument of these inquiries, let it be considered, in passing, that in the higher and more artistic forms of language (rhetoric and poetry) the eloquence, the impressiveness so far as expressional form, and not the matter involved, is concerned,—exists almost solely in the variety of accentuation, the rhythmical and sentential design; whilst, at the same time, the pure vocal tone (supposing the expression be uttered) becomes firmer, *steadier*, and more monotonous, and loses almost altogether the slight deviation, the sharp inflexion, and the fine gradation, indigenous to the language of ordinary speech.

In illustration of this take the following example:—

"For freedom's battle once begun,
Bequeathed from struggling sire to son,
Though baffled oft, is ever won."

In this passage, the leading idea of "Freedom" being a grand and comprehensive idea, one appealing to the imagination, drawing the sympathies from their natural and instinctive sphere, into the imaginative world, and thus eliciting a flow of *mental* sentiment and *abstract* emotion—evokes in its expression, in human language, only that dignity and auxiliary impressiveness which dwells in rhythmical evolution and sentential design, leaving almost totally unexemplified all effects of variety in tonal character. The firm and steady *monotone* it would appear being a more appropriate material for the reception of the bold and broad outline of sentential and rhythmical variety, than the soft and yielding vocal medium, which adapts its pliant surface-character to the expressive modulation and gradation indicative of personal feeling. Even as the hard and massive stone, having no expressiveness in the abstract—no specific surface-character, is more adapted for the embodiment of architecture than "all hues of gem or marble" appropriate for the working of a more delicate order of design.

To recur to the main path of inquiry, if the last proposition we have broached be true,—that, with reference to human speech, in the alternations of "tone" lies the general vehicle of expression for *personal feeling*, and that in the contrasts of accentuation, the rhythmical change, lies that vehicle selected and prescribed by nature as appropriate for the demonstration of *abstract emotion*, and if from the first principle of human expression proceeds the melodic, and from the second, the combinative,—order of musical effect; then these facts lead plainly and directly to the inference (or if the reality and truth of this inference, as is more probable, be allowed as a self-evident fact, without reference to these enquiries,—then the above facts explain clearly its reason) that abstract emotion—the sentiment accruing from the extension of the sympathies into the imagination, from the mingling of thought with feeling—will mainly display itself in the great combinative issue of musical effect, and that natural emotion—the instinctive feelings of the heart, the simple action of the sympathies, uninterrupted by the interposition of thought and untransported into other circumstances through the illusion of imagination—will mostly be interpreted by the mystic instinct of musical genius, in effects of succession, in the linking of sweet sounds, in "air," "tune," or "melody."

We have now arrived at the first main period in this inquiry. We have, figuratively speaking, shaped a mental implement, and it is to be hoped, magnetised it with the subtle element of truth. We shall in the next place, and very briefly, proceed to apply it in the exploration of our ultimate field of research, Dramatic Composition.

In this great order of composition, what are the general circumstances under which music is invoked to take up, as music ever must, wherever it resounds, the wondrous tale of human emotion?

Now these are the peculiar circumstances—this is the momentous occasion, wherein is perceived the phenomenon of abstract emotion and personal feeling, acting *conjointly* and *simultaneously*.

For, in the conditions of the drama, there is always more or less, some broad, general and comprehensive principle at stake. There are inevitably, more or less, some exceptional circumstances—some occurrences on a grand scale—the agonies of great social changes—the excitement of great events, which tend to spur the mind to action, to expand the imagination; thus to call into play some *mental sentiment* to kindle the divine fire of some *abstract emotion*. The influence may be "Religion," "Freedom," "Patriotism," or "Glory;" or if none of these, it will certainly be "Love," "Fame" or "Ambition." All these are ideas tending directly to inflame the imagination of even the smallest of the actors on the mortal scene involved, and thus to call into being in every breast the elevated phenomenon of abstract emotion, that is, feeling elicited through the action of the sympathy drawn from out its natural and instinctive sphere, up to the vivid realms (be they facts or fictions) of imagination.

But these ideas being still only the *spirit* of certain human institutions, it will be perceived, that, in the historical crises of these institutions, in their jeopardy, rivalry, strife, or in their triumph, the above ideas must necessarily be brought into nearness, and blended intimately with the social and individual circumstances of man; and thus the abstract emotions they arouse must come into contact, either for strife or union, with the natural emotions and instinctive sentiments of his heart.

Thus, in the emotional circumstances of the drama, we have the mental spectacle of some grand and overhanging idea, the broad and grand excitement of some abstract emotion,—relieved by the softer beauty and more delicate brightness of the simple natural feelings; these latter being brought out in all occasions like the present, by the minor dramatic circumstances, into all the keenness of manifestation and force of effect of which they are capable.

This being the nature of the emotional occasion, to the interpretation of which, in the circumstances of the drama, the voice of music is invoked, what would be then the general principle regulating its application to such a case? and this point constitutes the focus of these inquiries.

From what has been already concluded concerning the general office of the combinative form of music on the one hand, and that of the melodic order on the other, we should answer, simply this. If we are to sketch any division whatever in the grand effect, if we are to divide at all the general function and ministration of music as a whole, we should say that those resources which it possesses, that are particularly appropriate for the projection of grand effects, for defining bold and broad rhythmical outline, for erecting resonant antiphonal constructions, for weaving the rich fabric of concerted expression—the orchestral and choral implements of impression—should be entrusted with the illustration of the *broad principle*, the grand truth, the prevailing and fatalistic idea, with the demonstration of the *abstract emotion*, and all the high *mental* and *imaginative* phenomena involved; whilst that most perfect resource for twining the graceful wreath of melodic effect, that which can utter the softest inflection, the finest gradation, and kindle into the warmest expression—the human voice—should be selected as the exponent of all the *personal sentiment*, instinctive feeling and *natural emotion* called forth, whether it utter the soft breathing of the unruffled flow of this phenomena, or the stormy declamation it impels, when lashed to the turbulence of passion.

It will be understood that this principle, of the orchestra expressing the abstract ideas, and the human voice the natural sentiments involved, in dramatic composition, is only laid down as of *general application*. There are truths only visible through broad observation, and such we must consequently be content to define generally. In the circumstances of the drama, just considered, we should doubtless find that there would exist no part of any music equal to the subject, into the character of which did not, to some extent, enter, and which was not generally animated with the spirit of *all the circumstances* of the dramatic occasion involved. The vocal melody, though carrying the personal emotion, would catch some of the lineaments of that higher strain constituting the orchestral form of expression assumed; and in the same way the vast antiphonal structure and combinative design displayed through the instrumentality of the orchestra and chorus, would be softened and relieved by the implantation of some of the sweeter features of the vocal melody.

In concluding these observations, we may remark, that although it may be interesting for composers to pursue these æsthetical and metaphysical considerations—to learn the *mental principle* regulating the form and character of their creations—still these are truths couched in the very nature of the laws of human demonstration and expression; and in a composer fitted to grapple with a work of such dimensions as high dramatic composition—that is, endowed not only with emotional impressiveness, but in a high degree, with the faculty of emotional demonstration by music—these laws would conspicuously exemplify themselves, and with them, those principles and truths which in their practical manifestation they involve, and which are in these pages endeavoured to be portrayed.

JOSEPH GODDARD.

THE OPERA IN ITALY.—An attempt is being made to revive the fortunes of opera at Naples and Milan. In the latter city, a new opera by Maestro Pedrotti, *Guerra in quattro*, is to be played during the spring.

ANTWERP.—Nicolai's opera, *Der Templer*, translated by Dargias, has been successfully produced. Nicolai composed this work, under the title of *Il Templario*, in Rome, before he composed the *Die lustigen Weiber von Windsor*. It is quite Italian in style, and full of pleasing melodies.

ROYAL ITALIAN OPERA.

THE second performance of *I Puritani*, on Saturday, was remarkable for nothing but the substitution of Signor Graziani for Signor Ronconi in Riccardo—no improvement.

La Sonnambula, on Tuesday, was one of the most interesting performances we have witnessed at the Royal Italian Opera. The success of Mlle. Adelina Patti—now, indeed, the principal topic in London musical circles—took everybody by surprise, except those who had been present at the rehearsal, and who were let into the secret. The reports of the American journals, alluded to in our last, although apparently overcharged and extravagant, must really be received as a close approximation to the truth. The writers in the London papers on Wednesday, except in one or two instances, are as high-flown, uncompromising, and enthusiastic in the young artist's praise as their contemporaries of the New Orleans and Philadelphia press, whose articles we have published. Mlle. Patti is even now, at eighteen years of age, in many respects, a great singer. Her voice is beautiful in quality—a real soprano equal in every part of the register, without the slightest tendency to tremulousness, and reaching to F in alt. with astonishing ease. It is, moreover, extremely flexible, and is managed with more than ordinary skill. The young lady, indeed, is almost a thorough mistress of vocalisation, and has evidently devoted her whole soul to her profession. One so young and so accomplished on the operatic boards we never heard, and no doubt the very highest destiny awaits her in her future career. It would be ungracious just now, after a single hearing, to endeavour to find out faults in Mlle. Patti's method and style. We shall prefer hearing her again before pronouncing an adverse or even qualified opinion on any one point. It is much more agreeable to declare that we were surprised and delighted beyond measure with her performance of Amina, which created the greatest sensation we have known at Covent Garden for years. Mlle. Patti's histrionic—if not so marked as her vocal—powers, everywhere betray the true instinct of genius; and there are some parts of her acting in the *Sonnambula* which could hardly be surpassed for truth, grace, and intensity of feeling. Her second appearance in the *Sonnambula* is announced for Wednesday. Signor Tiberini was Elvino, and Signor Tagliafico Count Rudolph.

On Thursday *Guglielmo Tell*, given for the fifth time, attracted another enormous audience, not a seat being vacant, although it was a non-subscription night. It will be repeated on Thursday.

Mad. Grisi appears to-night in the first of her eight farewell performances, as Norma.

Don Giovanni was given for the first time this season on Monday—an extra night—and filled the house in every part, as it has never failed to do for many years. Although three of the prominent parts were sustained by foreigners, or, more strictly speaking, by non-Italians, the performance recalled old times, and was in most respects worthy the best days of the opera. An ideal Giovanni is hardly to be looked for now, and the comparison of the last new aspirant with Signor Tamburini becomes tiresome perforce of repetition. When we have said that M. Faure has neither the grace nor the spirit of Tamburini, and that his voice has neither the richness nor the flexibility of his renowned predecessor, we have merely stated what might have been assumed in advance by those acquainted with his talent. On the other hand, it may be fairly asserted that, viewed as a whole, the Don Giovanni of the French barytone is superior to any that has been seen on the boards of the Italian Opera since Tamburini retired from the arena of public exhibition. M. Faure has more of the required nobility of presence, and enters more thoroughly into the dramatic exigencies of the character, than nine out of ten who have essayed it during many years past. He has, besides, completely mastered the musical text, and displays an equal degree of fluency in the recitatives—which, being in what is called the "parlante" style, are extremely trying to a Frenchman—the airs, the duets, and the concerted pieces. His performance, indeed, both in a musical and histrionic sense, is one of level and well-sustained excellence, correct to the utmost nicety of expression, note-perfect, and always prepossessing from its gentlemanly ease and naturalness. It was an unqualified and, what is more, a well-merited success.

Mad. Caillag's Elvira is not only the best the London stage can boast just now, but the best in our remembrance of *Don Giovanni*. Critical justice, however, has been awarded to this; to the Don Ottavio of Signor Tamberlik; to Signor Tagliafico's Commendatore; and to the Leporello of Herr Formes, whose last scene is a powerful conception, and upon whom—as was evident from the manner in which he kept his voice under control in all the concerted music—well-intended counsel has not been thrown away. Of Mad. Penco's Donna Anna and the Zerlina of Mad. Miolan Carvalho—both new to the English public—we must speak on another occasion, premising that there is much to call for eulogy in both impersonations. Signor Ronconi's Masetto—one of the most racy and perfect embodiments ever witnessed of a subordinate part—gave unusual strength to the "caste." A character generally thought unworthy the attention of a first-class artist, became, for the first time, one of the most important features in the opera, simply because the admirable Italian barytone (whose versatility is unrivalled) made Masetto what Mozart intended him, a well-defined and complete portrayal, and not the propertious nonentity to which the artists of the Italian stage have accustomed us. The strange association of earnestness and weakness, of the anxious solicitude and genuine desire of a sincere lover, with the awkwardness and imbecility of a boor, worried almost beyond redemption by the insolent invasion of his rights at the hands of a rich and profligate nobleman, was depicted to the very life; and although Signor Ronconi in his long career has played many more arduous parts, he certainly never distinguished himself more honourably.

The band was superb from the overture to the end; and the restoration of Mozart to his original purity, by rejecting in *toto* the barbarous "modifications" of Signor Alary, added no little to the interest created by this remarkably fine performance. No less than five pieces were encored—viz., "La ci darem" (Mad. Carvalho and M. Faure); "Batti, batti" (Mad. Carvalho); the "trio of masks" (Mad. Penco, Mad. Csillag, and Signor Tamberlik); "Deh vieni alla finestra" (M. Faure); and "Il mio Tesoro" (Signor Tamberlik). All the principal singers were summoned before the curtain after the magnificent *finale* to the first act, and at the end of the opera a similar compliment was paid to M. Faure alone.

Provincial.

The *Hull News* gives an account of the opening of a new organ on Friday the 10th instant, which will doubtless be perused with interest by our organ-loving readers:—

"The churchwardens of the Mariners' Church have for some time been actively engaged in providing funds for defraying the expenses connected with the erection of a new organ, and the painting and renovation of the edifice. Their efforts have been rewarded with more than ordinary success, for although they only date from last November, and the outlay is about £600, the amount realised towards that object up to last evening, comes up to within about £20 of that sum, a result which must be very gratifying to the churchwardens and the congregation, for whose comfort their operations have been directed. The new organ, built by our townsmen, Messrs. Forster and Andrews, was opened yesterday, when services were held in the church morning and evening, the sermon in the morning being preached by the Rev. R. H. Parr, M.A., and in the evening by the Rev. H. W. Kemp, B.A. The 'opening' was inaugurated by full choral services. The organ, which in exterior is of the decorated Gothic style, with open tracery from the towers, was presided at by Mr. Jeremiah Rogers, of the parish church, Doncaster, whose ability is universally recognised. Mr. Rogers was assisted by Mr. J. W. Stephenson, of St. John's. During morning service Mr. Rogers played three voluntaries, which displayed his accustomed ability, and brought out the full powers of the new instrument. The organ contains 1313 pipes, the great organ ranging from CC to G, and the swell organ from CC to G. The second voluntary was one of Adams's, which, besides requiring considerable executive power, was remarkable from its calling into requisition the whole resources of the instrument. We noticed in this voluntary and in the symphonies, that the various fancy stops were remarkably well brought out. Great fullness and body of tone were discernible in the diapasons, and we were struck with the clearness of the stop diapason and the flute of four feet. The *cremona* is an exceedingly beautiful stop, whilst the *cornopean* is particularly rich, espe-

cially in the lower notes. The reeds, too, appear to be all that could be desired. We also marked the harmony between the viola di gamba and the stop diapason, while the hautboy is considered quite equal to the other reeds. The organ, for its size, may be classed amongst the very best in the country, reflecting credit not only on the builders but on the owners; and the congregation may congratulate themselves on the possession of such an instrument, as the old one with which they have just parted never was—one of eminently superior quality and manufacture. The churchwardens are perfectly satisfied with the organ, and it is only a matter of regret that the church is not better adapted for showing its fine qualities to advantage. On Sunday, sermons will be preached in the church in aid of the funds of the institution, by the Revs. F. F. Goe, J. Monke, and Chas. Campe."

The following report of the last Antient Concert in DUBLIN is abridged from the *Evening Mail*:—

"The concert of last evening was gratifying to an overflowing audience, although not what might have been expected at one of our Antient Concerts; we believe the selection made was more in accordance with the wishes of the subscribers than that of the committee. The concert opened with Mendelssohn's, 'Hear my prayer.' The solo was rendered by Miss Pyne, with true artistic excellence. The *sestet*, 'The cloud-capped towers,' sung by the whole choir, was an effort worthy of notice; as was also the quartet and chorus, 'The Vale of rest.' Beethoven's 'Jubilate' was not so well, the quartet wanting firmness and truth of intonation. Rossini's 'Dal tuo stellato' was unanimously re-demanded. Mr. Hatton's part song, 'O could I with fancy stray,' was sung with great charm; and the two madrigals, 'Now is the month of Maying,' and 'Who shall win my lady fair,' were all that could be desired. Miss Pyne sang 'The convent cell,' 'Rode's aria,' and 'The power of love,' each with distinguishing charm of tone, style, and finish. In 'Ah dolce canto' the executive finish was so clear and brilliant as to make one marvel at the ease with which it was delivered. Wallace's trio and chorus, 'Hark, how the chimes,' was nicely sung by Miss Herbert, Mr. O'Rorke, and Mr. Richard Smith. Mr. Gerhard Taylor played two fantasias on the harp, on themes from Meyerbeer's operas, with great brilliancy. The Misses Flynn, Miss Kate Cruise, Messrs. Keane, Khramer, P. Stewart, Dobbin, and B. Mullen, were, with those already named, the singers of the concerted pieces, and the whole was under the direction of Mr. Joseph Robinson."

From the *Lynn News* we learn that the Lynn Choral Society concluded its season on Friday last week, with a miscellaneous concert. The principal features of the programme were Spohr's *Ode to St. Cecilia*, Rossini's "Carita," and a selection from Beethoven's *Mount of Olives*. The soprano part in Spohr's ode and Rossini's chorus was taken by Miss Susanna Cole, who is mentioned in terms of high praise by the local prints.

MISS EMMA BUSBY'S CONCERT.—A first-rate entertainment in every respect—on Friday morning, the 10th—the programme being quite a model, which, had we space, we would quote entire, as an example to all concert-givers. The pieces in which Miss Emma Busby played (we need hardly inform our readers that the young lady is a pianist of remarkable ability), were Spohr's trio in E minor, for piano, violin and violoncello, in which she enjoyed the co-operation of Herr Molique and Signor Piatti; Beethoven's Kreutzer sonata, with Herr Molique; rondo by Weber, and two solos by Chopin. All these performances indicated, no less the classic feeling than the superior mechanical power of the fair executant. Two solos, by Herr Molique and Signor Piatti, are also worthy mention. The vocal music, by Miss Augusta Thomson and Mlle. Elvira Behrens, calls for no particular remark. Mr. W. G. Cusins was the conductor.

ROYAL SOCIETY OF MUSICIANS.—The annual performance of the *Messiah*, in behalf of the funds of the above society, took place last night at St. James's Hall, under the direction of Professor Sterndale Bennett. The principal singers were Mads. Lemmens-Sherrington and Weiss, Miss Wilkinson, Miss Palmer, Mad. Sainton-Dolby, Messrs. Wilbye Cooper, Whiffin, T. A. Wallworth, W. Winn and Weiss.

BERLIN, APRIL 27TH.—Mlle. Lucca, who, in consequence of the success of her "star" performance, has been engaged at the Royal Opera House, and was to have made her first regular appearance as *Recha* in *Die Jüdin*, was prevented from so doing by indisposition, resulting from a cold, but is expected to be well enough to appear next week.

ST. JAMES'S HALL
(REGENT STREET AND PICCADILLY).

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For the Benefit, and last appearance this Season, of

M. VIEUXTEMPS.

THE TWENTIETH CONCERT OF THE THIRD SEASON,
MONDAY EVENING, MAY 27, 1861,

The Programme selected from the Works of

VARIOUS COMPOSERS.

PART I.—Posthumous Quartet, in B flat, No. 13, for two Violins, Viola, and Violoncello (first time at the Monday Popular Concerts), MM. VIEUXTEMPS, RIES, WEBB, and PIATTI (Beethoven). Canzonet, "Name the glad day," Miss BANKS (Dusseke). Air, "Dalla sua pace," Mr. SIMS REEVES (Mozart). Sonata, "Il trillo del Diavolo," with Pianoforte accompaniment, M. VIEUXTEMPS, (Tosini).

PART II.—Märchen (Legend), for Violin and Pianoforte, M. VIEUXTEMPS and Miss ARABELLA GODDARD, (first time at the Monday Popular Concerts), (Vieuxtemps). Song, "I arise from dreams of thee," Mr. SIMS REEVES, Howard (Glover). Song, "Ah! why do we love?" *Don Quixote*, Miss BANKS (G. A. Macfarren). Trio, in D minor, No. 1, for Pianoforte, Violin, and Violoncello, (by desire), Miss ARABELLA GODDARD, M. VIEUXTEMPS, and Signor PIATTI (Mendelssohn).

Conductor—Mr. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Cramer and Co.; Chappell and Co. 50 New Bond Street, and the principal Musicians.

MR. CHAS. HALLE'S BEETHOVEN RECITALS.—

The 2nd, 3rd, 4th, 5th, and 6th will take place on Fridays, May 24th and 31st; June 7th, 14th, 21st, and 28th; July 5th.

To commence each day at Three o'clock precisely.

The Programmes will be exclusively devoted to the Sonatas composed by Beethoven, for Pianoforte without accompaniment—the whole to be introduced in regular succession, according to the original order of their publication, for which the numbered "Operas" respectively assigned to them are warrants. The universal popularity of these works in England, as elsewhere, and their admitted superiority to all other compositions of the class to which they belong, support Mr. Hallé in the belief that such an uninterrupted presentation of the entire series may elicit the attention both of students and of connoisseurs. Many of the Sonatas, never having been publicly performed, though familiar to professors, are unknown to the majority of amateurs; and some of these are quite as worthy admiration as others, which, owing to their frequent appearance in concert programmes, have obtained unanimous acceptance.

As exemplifications of the gradual advance of their composer's talent, from its early stages to its ripe maturity, the Pianoforte Sonatas of Beethoven may be consulted as advantageously as the Quartets or the Orchestral Symphonies. They begin at the commencement of his "First" manner, play a very conspicuous part in his "Second," and extend far into the meridian of his "Third." No less than thirty-two in number, there are enough of them to illustrate, more or less pointedly, every phase of the great musician's artistic progress; and, if merely regarded as a series of compositions for a single instrument, in variety, beauty, and originality, they stand wholly unparalleled.

At each of the eight performances two vocal pieces will be introduced. The programmes will contain descriptions, historical and analytical, of the Sonatas as they occur. The object aimed at in these descriptions—from which criticism will, as a matter of course, be excluded—is not to guide the taste, but to assist the appreciation of the audience.

Prices of Admission:—Sofa Stalls (numbered and reserved), for the series, 2l. 2s.; Single Ticket, 10s. 6d. Balcony and Area, for the series, 1l. 11s. 6d.; Single Ticket, 7s. Unreserved Seats, for the series, 1l.; Single Ticket, 3s.

Subscriptions received at Chappell and Co.'s, 50 New Bond Street; Cramer and Co.'s, 201 Regent Street; Keith, Prowse, and Co.'s, 48 Cheapside; Mitchell's, 33 Old Bond Street; at the Hall, 28 Piccadilly; and at Mr. Charles Hallé's, 8 Mansfield Street, Portland Place.

TO CORRESPONDENTS.

THE UNUSUALLY late appearance of this day's number of the MUSICAL WORLD is occasioned by the important intelligence received "at the eleventh hour" by electric telegraph from Bradford.

W. C. F.—The letter on "The Minor Scale," if not inserted this week, will appear in our next impression. Our columns have been terribly pressed of late.

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVIDSON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

Terms {	Three lines and under	2s. 6d.
	Every additional 10 words	6d.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVIDSON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MAY 18, 1861.

NO more hopeless task presents itself to managers of Italian Opera than that of discovering an adequate representative of Mozart's *Don Giovanni*, and yet no character is more frequently essayed by artists incompetent to sustain it. The performance of *Don Giovanni* has resolved itself into an annual necessity, and the opera must be presented whether the singer who undertakes the part of the libertine be good, bad, or indifferent. The manager is satisfied, and imagines the public will be satisfied, if the other personages are more or less efficiently supported, and trusts to the popularity of the music for the rest. But, it may be asked, wherein consists the difficulty of *Don Giovanni*? Does it tax alike the highest powers of the tragedian or the comedian? Is the music so written that none but an exceptional voice can sing it? The music, on the contrary, is simple enough, so far as the notes are concerned, and any average barytone may master it with tolerable ease. It is the variety of expression that defies the capacity of most singers. No part in the whole range of the drama necessitates the embodiment of so many passions as *Don Giovanni*. No half dozen parts, indeed. To perform it aright, the artist must be as gentle as the dove and bold as the lion; at once condescending and haughty, humble and scornful, flattering and defiant; with a tongue of oil and a heart of iron. He must don the semblance of one who cares for nothing and feels for nobody,—a sensualist, a voluptuary, who, through the most winning accents, the most captivating glances, the most seductive demeanour, must declare himself in every word, look and motion. Surely an artist may rank high in the scale of excellence without being in the least adapted for the part. And so indeed it has proved; the most consummate singers and actors in other characters having entirely failed to reach Mozart's hero. The difficulty will be acknowledged much greater when the personal graces and refinement of manner required are taken into consideration. Indeed, it is no wonder that, from the first production of the opera in this country, only two artists have been found who could be said to portray the character of *Don Giovanni* with anything like an approach to the ideal truth. These were Ambrogetti and Tamburini. Let us see in what they excelled, and what were their special gifts. We may thus obtain an insight into the difficulties that present themselves, and be able to find excuses for many admirable vocalists who have so signally fallen short of the reality.

Ambrogetti and Tamburini were serious actors of the highest order. They were also first-rate buffoons. Their repertory, in short, embraced the highest tragedy and the lowest comedy. Either could throw the audience into hysterics one night, as the father in Paer's *Agnese*, and the next night provoke their utmost risibility as Figaro or Bartolo in the *Barbiere*. But Signor Ronconi could do both one and the other with at least equal power and equal

effect. We must, therefore, look for some other quality, or qualities, in the artists who thus specially distinguished themselves. We never saw Ambrogetti, and can only speak from what we have heard and read. Report describes him as having been a perfect gentleman in appearance; graceful and easy in every attitude and movement; courtly in manner; gay, hilarious, buoyant, and overflowing with animal spirits. In his acting he displayed that entire self-possession which betokens the consciousness of inward power. His instinct was unerring, and enabled him to seize on the salient points of any character he was representing, and verify them to the life. He was, moreover, remarkably handsome, and had that variety of expression in his features which is of such vital consequence in a part like Don Giovanni; in short, was a positive *rara avis*. All we have said of Ambrogetti, may, to a great extent, be affirmed of Tamburini. But personal appearance and refinement of manners would not of themselves necessarily befit an artist for the personification of Don Giovanni without the additional gift of genius. Let us give an illustration. In the scene where Don Giovanni fights and kills the Commendatore, Tamburini, by a few simple gestures, was wont to afford a key to the character of the libertine, clearer and more powerful than a whole host of commentaries. The Commendatore having fallen, pierced by Don Giovanni's sword, Tamburini used to feel his way in the dark to the body, lay his hand upon the heart, lift up the arm, and let it fall, and finding life extinct, kiss his fingers to the corpse in the way of adieu. Genius alone could have hit upon this. So, too, in the tremendous last scene, Tamburini made points that betokened the most subtle and profound conception, or at least an instinct supplying its place. When the statue enters and announces that he has come to avail himself of Don Giovanni's invitation, Tamburini used to walk round him, a candle-stick in hand, as though endeavouring to pierce through the trick which man or devil was playing him; but, finding that the object before him was veritably of stone, seemed awed into belief, and throwing aside the candle confronted his supernatural visitant with undaunted heart and eye that never quailed.

The admirable performance of M. Faure, in his new part at the Royal Italian Opera, has led to the above remarks. The French barytone, in our estimation, has succeeded in giving a more finished and complete version of the character of Don Giovanni than any artist since Tamburini, and it is something to be so far satisfied. If a great deal is wanting, much more has been effected than was anticipated. For years we have been compelled to put up either with mediocrity or absolute unfitness; and now that we have got a thoroughly intelligent artist, who acts becomingly, and sings right well, we should be thankful, and not grumble because neither Ambrogetti nor Tamburini is at hand. A good Don Giovanni is better than no Don Giovanni; and so here is "Long life and Prosperity to M. Faure."

THIS year's celebration of the *Niederrheinisches Musik-fest*, which has now been established for forty-three years, and has weathered all the storms with which, through political complications, its very existence was threatened, promises to be unusually interesting and brilliant. The programme, dedicated to the works of the greatest classical masters, contains, for the 19th inst. (to-morrow) the *Missa Solennis* in D major, and the *Sinfonia Eroica*. The first day, therefore, is devoted to Beethoven, a plan worthy of all commendation. Whether it would not have been advisable

to change the order of the pieces, we will not attempt to decide, though experience taught, at the third Gesellschafts-Concert, this year, in Cologne, that one of Beethoven's grandest symphonies (the C minor) did not produce, after the same Mass, a degree of enthusiasm equal to its merits.

The concert on the second day (Monday) commences with Mozart's magnificent Symphony in C major (the one with the fugued finale—nicknamed "*Jupiter*"). This will be followed by Handel's oratorio of *Joshua*, which has not been heard at any of the Rhenish festivals since that of 1845, at Düsseldorf. It was first performed at the festival of Cologne, in 1838, when the part of Joshua was sung by Herr Vrugt, an admirable Dutch tenor. The Rhenish public will, therefore, in all probability, welcome with enthusiasm the "table-music" of one of Mozart's symphonies, and the "elephantine tramp" of an oratorio by Handel, and thus, once more, reduce the coryphæes of the "post-Beethoven" school to a state of despair.

The chorus and orchestra have always been so excellent at the musical festivals of Aix-la-Chapelle, that we look for the very best results from both on this occasion, especially since they have profited greatly during the last few years, by Herr Willner's untiring zeal and talent as a disciplinarian. There is, however, an additional guarantee for the success of this festival, in the person of the conductor, Herr Franz Lachner, General Musical Director at Munich, and in the solo singers, among whom amateurs will be gratified to find Mad. Rübsamen-Veith, Mad. Potthof-Diehl, and Herr Carl Schneider, who, by birth or long residence, belong to the Rhenish provinces.

When it is added that, besides the attractions already mentioned, two of the most popular artists in Germany—Mad. Clara Schumann, and Herr Joseph Joachim—will, on the third day (21st May), delight the public by their truly admirable performances on the piano and violin, we have said enough to convince our pleasure-loving readers that a trip to Aix-la-Chapelle by this night's mail (*via* Dover and Ostend) will—despite Herr Mölder (Bonn is two journeys from Aachen)—be amply repaid in amusement. We English hold our music meetings in brown September, the wiser Teutons theirs in "the green and merry worth of May."

IT is delightful to experience a new sensation—more especially in art, in which the highest excellence is the greatest rarity nowadays. Good actors and good singers are so seldom to be found, and disappointments are of such frequent occurrence, that we have long since relinquished our faith in new-comers on the dramatic or operatic stage, even when the trumpet of fame has been sounded loudest and longest in advance. The cry of "Wolf" has lost all its power, and we quietly determine to trust to nothing but our own eyes and ears. Such were our feelings when we went to the Royal Italian Opera on Tuesday evening to witness the *début* of Mlle. Patti. We had read about the lady in foreign journals, and had written about her no later than last week; but, although all we had read was highly eulogistic, and though we presented her in the most favourable light to the reader—as far as we were enabled to do, not having heard her, without compromising ourselves—we were by no means sanguine as to the result. The general audience, of course, who knew nothing whatsoever about Miss Adelina Patti, was apathetic in the extreme, and there was not the least excitement manifested. The theatre, though subsequently full, at first, indeed, was badly attended, and little interest or curiosity was betokened for

the *débutante*. A few, however, who learned what had taken place at rehearsal, were anxious and excited, and these were her solitary friends; and so Mlle. Adelina Patti made her first appearance in England with little or no hope or expectation from any feeling previously created in her favour. Never did singer make her *début* in this country with so little known of her antecedents, and with so little stir made about her beforehand. Generally speaking, a new candidate for lyric and dramatic honours, as soon as announced, becomes the topic in musical circles, and affords matter for speculation in clubs and drawing-rooms. A new "first lady" in the operatic world is a great fact, and subscribers prepare their opera-glasses as astronomers their telescopes on the advent of an unexpected comet. Mlle. Patti, however, had not figured in the programme of the season, and her name had only appeared four days' in advance of her *début*, and without a single remark in the advertisements. Not only was the young lady unheralded by puff of any kind, but the usual, indeed indispensable, statement as to who she was, and where she came from, was omitted altogether. Did the director, assured of success, follow this unprecedented mode of securing a sensation? Or did he fear for the result, and so hold his peace? We think the latter most probable, as the temptation to disclosure involved in the complete conviction of having something great to exhibit would be almost too much for managerial forbearance. Mlle. Adelina Patti, we may therefore conclude, came out without any extraordinary hope on the part of the director—at all events until after rehearsal, when announcement was too late—and with no expectation on the part of the public.

Never was surprise greater, nor result more triumphant. Mlle. Patti was welcomed with the warmth due to her extreme youth and prepossessing appearance; but there was no enthusiasm. The utmost attention, however, was paid to the recitative preceding Amina's address to her companions, and the first hearing was satisfactory. The young artist for a moment or two betrayed nervousness; but she instantly shook off all fear, as if conscious of her strength, and executed a passage *di bravura*, which completely electrified the house. The audience was now indeed all ears, and Mlle. Patti's success may be chronicled as a perfect climax, rising from the first scene, and attaining its culminating point in the famous *rondo finale*, "Ah! non giunge." What our opinions of the *débutante* are will be found in our notice of the young lady's performance in its proper place. Meanwhile, we may assert emphatically that Italian Opera has obtained an accession of strength in a certain line which we did not expect to witness in our own time. Mlle. Adelina Patti is a triumphant refutation that art and genius have deserted the operatic stage. Having now obtained the legitimate successor of Bosio, Persiani—we were about to add (and why not?) Jenny Lind—why may we not look for another Pasta, Malibran, Catalani, Rubini, Tamburini, Lablache? Why should not the advent of Mlle. Patti fill us with hope for the fortunes of Italian Opera? We may indulge imagination so far. At all events we have experienced a new sensation, and that is something.

R.

FAILURE is too frequently the result of zeal and perseverance in a good cause to be matter of great astonishment. Dr. Mark, who has for many years laboured indefatigably and disinterestedly to promote a taste for music among the rising generation, and, as every one

reasonably supposed, was laying the ground-work of a handsome fortune, when he established his Royal College of Music at Manchester, has been forced to succumb to the caprices of the fickle goddess, and is now involved in serious difficulties. These difficulties, however, have been so grossly exaggerated, especially in a report which was published in the *Lancaster Gazette*, that Dr. Mark had no alternative but to insist upon a rectification of the statements therein furnished. This was acceded to by the *Lancaster Gazette* so readily as to prove that its managers had been influenced by no motives hostile to Dr. Mark, but had merely given publicity to a very prevalent rumour. In the recantation (which we subjoin) will be found a true account of Dr. Mark's actual position, which cannot fail to excite the sympathy of all who feel interested in the progress of musical education in this country.

"We hasten to express our extreme regret that an erroneous statement should have originated in our columns of last week, respecting the liabilities of the above gentleman. They are not 40,000*l.*, as stated, but only about 2,000*l.* We deeply deplore this mistake, the more so—since the report has already reached a wide circulation, and may have a prejudicial effect upon Dr. Mark. We could have no vindictive feelings in publishing so gross a mistake, had we not received information from a party pretending to know Dr. Mark's affairs. We have on the contrary and at all times expressed our full appreciation of the eminent services Dr. Mark is rendering to this country, not only by fostering a love and taste for music amongst the rising generation by his effective system of musical education, but also for the spirit and energy he has displayed in establishing single handed a National Institution in the midst of us, from which he intended to foster branches in every locality in the kingdom. For the last three years he has maintained his large establishment at an annual expenditure of 10,000*l.*, having nothing but the receipts of his concerts and the sale of his works to depend upon, and travelling with a number of boys giving concerts and lectures to illustrate his plan practically in every district. It is the insufficiency of these resources that has occasioned this temporary stop in his noble exertions, and we consider it a great pity that so valuable a public institution as the Royal College of Music, likewise the energies of its worthy founder, should be crippled for means and for the want of efficient and annual aid, and when it will be more generally known that Dr. Mark has laboured for the last 15 years, and devoted his honest earnings during that time, amounting to upwards of 100,000*l.* in promoting his scheme, we consider Dr. Mark's present position a most painful and undeserved one. The public is greatly indebted to him for his services; he is the originator of a great national idea, which has already advantageously developed itself in the organisation of numerous juvenile bands since "Dr. Mark and his Little Men" have been known about the country, and we are glad to learn that as soon as Dr. Mark is at liberty, he has fully determined to continue his labours, and we trust that the public will encourage him anew in his novel endeavours, and that he may receive sufficient aid from our wealthy friends, and eventually the reward he so justly merits, both from Her Majesty's government and the people of Great Britain, as a national instructor and a great musical reformer. With these few remarks, and animated by a sense of justice towards Dr. Mark, we sincerely hope that the high respect in which he is held throughout the country, will induce all those who have published our first report to insert also this paragraph."

That Dr. Mark may be enabled to surmount his difficulties we sincerely hope. He has proved himself truly the "Children's Friend," and is entitled to unanimous sympathy in his hour of need.

M. OLE BULL, the celebrated violinist, has announced an evening concert on Tuesday, May 28th, at St. James's Hall, when he will be assisted by Mad. Lemmens-Sherrington and Signor Gardoni. Mr. Benedict will conduct.

CRYSTAL PALACE.—The National Choral Society will give a performance of Locke's music to *Macbeth*, on Saturday next, the 25th inst., to be sung by a chorus of 1000 voices, in the great Handel orchestra. A selection of madrigals, part songs and glees, will also be given. Mr. Wilbye Cooper, Mr. Lewis Thomas, and Miss Wilkinson, will take the solo parts, and Mr. G. W. Martin conduct.

ABANDONMENT OF THE LEEDS MUSICAL FESTIVAL.

(From the "Leeds Express," Saturday, May 18.)

BY ELECTRIC TELEGRAPH *via* BRADFORD.

"THE projected Leeds Musical Festival for 1861 has been abandoned, a resolution to this effect having been passed at a special meeting of the Committee held on Thursday last. The causes which have decided the Committee to take so important a backward step, are—the visit of the Royal Agricultural Society to Leeds a few weeks only prior to the time fixed for holding the Festival; the dulness of trade consequent on the American crisis; the exorbitant demand made by vocalists whose services are considered indispensable; the meeting of the British Association at Manchester during the first week in September, being the identical days of the proposed Leeds Festival; the resignation (from illness) of Mr. Walker Joy, one of the hon. secretaries; and the conduct of the chorus-master with respect to the selection of a chorus. As this question is of considerable importance to the town, and one that is likely to cause no little discussion, we will endeavour, in an impartial and fair spirit, to give our readers some idea of the difficulties with which the Festival Committee were beset, and which have induced them to adopt a course that must produce a baneful effect on our position as a musical town.

"To very few persons will the fact be unknown, that for some years past there have been in existence two musical parties—one ranging itself under the guidance and control of Mr. Spark, organist of the Town Hall, and the other being ruled by Mr. Burton, organist at the parish church. Could that harmonious feeling which generally obtains amongst other professions be instilled into the musical section of a community, a spirit of friendly competition and emulation—not of jealous rivalry—would prevail, to the manifest benefit of the art itself. But, unhappily, rivalry and ill feeling exist in nearly every town large enough to support two sections of musical partisans, and Leeds is by no means an exception to the general rule. We will not stop here to inquire which party is to blame in Leeds for this division, because we are assured that 'much may be said 'on both sides;' but we had hoped that, in Leeds, as in other large towns where periodical grand musical events take place, the various discordant elements would have united for this occasion in one harmonious whole—all personal considerations being abandoned, and every one using his utmost to secure that benefit and prestige to the town, towards which a successful Musical Festival so much tends.

"Early in the present year the Festival Committee selected Mr. Barton as chorus-master, and he accepted office unconditionally. Following the usual order of things, a Committee was appointed, to whom was entrusted the onerous duty of selecting a chorus of 260 voices, whom Mr. Burton was to rehearse in the choral pieces to be performed at the Festival, the Committee being responsible for the efficiency of the chorus selected. An unwise attempt was made by a portion of the General Committee altogether to exclude Bradford chorus singers from taking any part in the Leeds Festival, because, we understand, that excellent body of voices did not belong to a society called 'The Yorkshire Choral Union,' of which Mr. Burton is the conductor. As it was manifestly unfair, if chorus-singers from other towns were absolutely required, thus to exclude the singers from so large and important a neighbouring town, the General Committee, after mature deliberation, unanimously resolved to engage a portion of the Bradford chorus, and decided that the entire chorus for the Leeds Festival should be selected from the Leeds Madrigal Society, the Leeds Festival Choral Society, the Bradford Festival Choral Society, and the Yorkshire Choral Union, which includes singers from Halifax, Huddersfield, and Sheffield. Lists of competent singers were applied for to each of these societies, and something like 600 names were sent in. Of the Leeds Madrigal Society, comprising 180 members, a selected list of about 80 was forwarded to the Committee, and an equal number was sent in from the Festival Choral Society. The Madrigal Society's singers were guaranteed for efficiency; but they were also willing to undergo any test by an impartial musician—for it was believed from the experience of the previous Festival in 1858, that, however good the members of the Madrigal Society may be, many of them would be rejected, unless some such plan were adopted. The decision of the Committee, therefore, was the only one by which even-handed justice to Leeds singers could be dealt out. The Chorus Committee, which comprised Messrs. E. Wurtzburg, T. Eagland, Walker Joy, J. W. Atkinson, and Julian Marshall, after numerous discussions, unanimously recommended to the General Committee that any chorus singers selected by them, if objected to by the chorus-master, should undergo examination by some eminent and impartial professor of music. When the Committee's decision was made known to Mr. Burton, he declined to have anything to do with the chorus,

unless he could also have the entire and sole selection of that body. While thus demanding this extraordinary power, he stated his intention entirely to exclude Bradford singers, and take only about 20 or 25 from the Leeds Madrigal Society! Thus the chorus for the Leeds Festival would comprise every member of the Leeds Festival Choral Society—good, bad, and indifferent—and a few from the Madrigal Society, in all about 100 from our own town; and the remaining 160 from Sheffield, Halifax, and Huddersfield only. This, then, is entirely a matter between the Committee and the chorus-master; and those who characterise it as 'a party question,' continue that cry in direct opposition to the facts.

"Look at it which way we will, the exclusion of Bradford singers would, in our opinion, be a suicidal policy. It is our interest to keep on friendly terms with so large and important a town, where music is cultivated and encouraged to a larger extent than in any other borough in the county, if we may judge by the Triennial Festivals which have already been given there. The Bradford Festival Choral Society is undoubtedly one of the finest bodies of voices in the kingdom. They have sung at every great festival at the Crystal Palace—one hundred of them having been engaged for the *Creation* given on the 1st May last with such distinguished success; and they have also sung before the Queen, 'by special command.' In neither Halifax, Huddersfield, nor Sheffield has Leeds so much interest as in Bradford; whilst its contiguity to this town renders the cost of transporting singers thence less expensive than from the places named above. But this chorus dispute would by no means alone have prevented the holding of a Festival, for there is no question whatever that a magnificent body of chorus-singers can be obtained in Leeds, Bradford, and the district, entirely independent of Mr. Burton; and there would not be wanting equally competent persons to rehearse the chorus in a satisfactory manner.

"Touching one or two of the other causes which would be likely to militate against the success of the Festival, we may state that several members of the Committee have from the very first been of opinion that the Royal Agricultural Show coming so near the Festival, would seriously effect the receipts; and it has often been urged that could a series of grand musical performances be arranged during the Agricultural Show, a large sum for charitable purposes would in all probability be secured. Mr. Walker's Joy's resignation is, too, a serious matter, for he is possessed of considerable tact in musical arrangements, and, with the near approach of the Festival, the efforts of every individual member of the Committee would absolutely be needed. The dulness of trade would of course materially injure the Festival; and should the American war continue, its evil effects upon us as a commercial town must assuredly be increased.

"Such, then, are the main reasons upon which the Festival Committee have based their determination to abandon for the present the Leeds Festival. Next year Bradford will hold its fourth Triennial Musical Festival. We must therefore, in all probability, wait till 1863 for our second grand musical event, in which year, too, we shall avoid the danger of clashing with the Birmingham Triennial Festival.

"Whilst the above gives a correct statement of the position of affairs, it is right we should state that a communication was made to the Festival Committee on Thursday, to the effect that arrangements were pending by which the differences which have so long existed amongst musical men, will, in all probability, be soon completely healed. None will rejoice more than ourselves should this desideratum be achieved; and no festival will go off with greater *éclat* than that in Leeds, when every well-wisher to the cause of music uses his utmost efforts to promote the art, and the art alone; and when as we hope, no great counter-attraction, like the Royal Agricultural Show, will interfere with the probabilities of a Festival equalling in grandeur and success the music meeting of 1858.

MR. TENNANT, one of our most successful organisers of "Monster Concerts," has announced his annual entertainment for Monday evening next, at Exeter Hall, which (as on former occasions) will no doubt be thronged to "overflow," by the crowd of music-lovers, anxious to get as much as can by any expedient be obtained for their money. Besides the great *contralto-soprano*, Alboni (a host in herself), Mr. Tennant has secured (among other well-known artists) Mad. Catherine Hayes, Mad. Ferrari, Mad. Louisa Vinning, Signor Ferrari, Mr. Alberto Laurence, Herr Formes, Mr. Charles Braham (who by the bye, makes his first appearance in England as a barytone, on this occasion), Mr. Charles Hallé and M. Ole Bull. Mr. Tennant always caters liberally for his patrons, and amply deserves the success that has hitherto awaited his public undertakings.

SACRED HARMONIC SOCIETY.—The performance of Handel's *Israel in Egypt* on Friday week may be considered on the whole as the finest ever heard in the metropolis, and we are not surprised to find it announced for repetition on the 24th instant. In no other oratorio does the success depend so little upon the solos and so entirely upon the choruses, and it reflects the highest credit upon their talented chief, Mr. Costa, to say that from beginning to end the singing was marked by a degree of unwavering precision, certainty of intonation, with due attention to every modulation of piano or forte that must have satisfied the most critical. One of the most remarkable displays, to our mind, was the wonderfully suggestive chorus, "He sent a thick darkness," which, although it did not command an encore, as in the case of the well-known "Hailstone" chorus, was nevertheless one of the most effective bits of singing throughout. But, grand as was the singing of the chorus and playing of the orchestra, there were yet other triumphs in store, and none greater than Mr. Sims Reeves's magnificent declamation of the trying air, "The enemy said I will pursue," in which the great tenor fairly surpassed himself, rousing to enthusiasm an audience that set at defiance the conventional etiquette of Exeter Hall, and called for its repetition with a unity of purpose which would take no denial, Mr. Reeves repeated the air, with, if possible, additional effect, and seldom have we heard anything more spontaneous than the applause which greeted his renewed exertions with so much justice. The soprano has but little to do in *Israel in Egypt*; but the one air, "Thou didst blow," was sung by Mlle. Parepa with all her accustomed skill, while the contralto music found a representative in Mad. Sainton-Dolby, whom it would be difficult to excel, either in purity of style or dignity of manner. The somewhat boisterous duet, "The Lord is a man of war," is but too frequently treated as a mere vehicle for displaying the shouting capabilities of two rival bass singers, whose only object appears to be the mutual drowning of each other's voices. In this instance an agreeable exception was found, as its delivery fell to the lot of Signor Belletti and Mr. Santley, both artists in the full sense of the term, and as we never heard the duet go better, were not surprised at the very genuine encore which it elicited. The Hall was densely crowded in every part.

PHILHARMONIC SOCIETY.—We annex the programme of the fifth concert.

PART I.—Sinfonia in C, No. 1 (Beethoven); Recit. and aria, "Zum Lieden," Mad. Rieder, *Zauberflöte* (Mozart); Fantasia appassionata, violin, M. Vieuxtemps (Vieuxtemps); Scena and romanza, Signor Delle Sedie, Maria Padilla (Donizetti); Overture, *Freischütz* (Weber).

PART II.—Sinfonia in G minor (Mozart); Aria, Signor Delle Sedie, "Deh, vieni alla finestra" (Mozart); Concerto in D minor, pianoforte, Signor Nacciarone (Mendelssohn); Duet, "Ai Capricci," Mad. Rieder and Signor Delle Sedie (Rossini); Overture, *L'Alcade de la Vega*, (Onslow).—Conductor: Professor Sterndale Bennett, Mus. D.

The reputation of the Society is in good hands when such performances as the one under consideration are by no means extraordinary events in its career. Two masterpieces of the art were never given with more exactitude of tempo, more delicate attention to the nicer orchestral effects, nor with more energy and spirit. The overtures were played with tremendous effect, the ultra-dramatic *Der Freischütz* particularly. M. Vieuxtemps played his well-known "Fantasia appassionata" with musicianly skill and artistic expression. Of Signor Nacciarone we cannot speak altogether favourably. He is wanting in the simplicity of manner that our better known pianists of England and Germany possess, and which invests their playing with so much real worth and so many charms. The singing of Signor Delle Sedie wants nothing that an artist should have. He is naturally gifted and artistically cultivated. His delivery of "Deh vieni" was pure and legitimate dramatic art; and was loudly redemanded. Mad. Rieder improves in many ways. To the energy and accomplishments of Dr. Bennett we may mainly attribute the success of this one of the best performances of the season.

MONDAY POPULAR CONCERTS.—**MR. SIMS REEVES'S BENEFIT.**—The announcement of Mr. Sims Reeves upon an ordinary occasion is a tower of strength to any concert-giver, for there is perhaps no other singer, native or foreign, who is so great a favourite of the public, and no single name exercises so powerful an attraction as that of the eminent tenor, whom Englishmen may well be

proud to claim as their countryman. Although the ground-work of the great and unprecedented success of the Monday Popular Concerts must undoubtedly be attributed to the instrumental music with which it has been the means of familiarising its attendants, still the vocal element must be credited with its share, and as Mr. Sims Reeves has upon so many occasions contributed his services and introduced so many compositions whose intrinsic merit render them most welcome and valuable additions to our store of really good chamber songs, we think he did wisely in associating his benefit with a series of concerts whose achievements are amongst the most remarkable even in this musical age. Mr. Reeves has the good fortune to possess a voice of a quality so beautiful that it may be said to be almost exceptional in its character, combining as it does the most perfect sweetness with a power altogether unrivalled among tenors, a register of most extensive compass, and a thorough knowledge of music, which enables its possessor to turn these great natural advantages to the best possible account. It is not in singing any particular class of music that Mr. Sims Reeves's speciality consists, his capability is universal; and whether in sacred, operatic or chamber compositions, he is equally at home, standing confessedly a master in each and every style. Three solos and a duet afforded Mr. Reeves's admirers an opportunity of appreciating his quality, and most thoroughly was each piece enjoyed. Cimarosa's aria, "Pria che spunti," from *Il Matrimonio Segreto*, a song of Kücken's, "Twilight is darkening," so charmingly sung as to cause its repetition to be insisted upon, and the two last verses given again, were Mr. Reeves's contributions to the first part. But the greatest treat was reserved for the second; and those of our readers who have heard how Mr. Reeves can sing the "Adelaide," and how Miss Arabella Goddard can play the accompaniment, may imagine the combined effect of two such artists—each unrivalled. To those who have not had the good fortune, any attempt by mere words to convey the impression would be hopeless—the English language is limited, and we have but one word in our vocabulary that can apply, and that word we need hardly say is—perfection. The duet of Nemorino and Belcore, "Venti scudi," from *L'Elisir d'Amore*, by Mr. Reeves and Mr. Santley, terminated the vocal portion of the programme, before dismissing which we must render our just tribute of praise to the latter gentleman for the admirable manner in which he sang Henry Smart's charming song, "Sleep, heart of mine," and Schubert's no less charming song, "As o'er the Alps," the last being unanimously encored. There was but one instrumental solo, Handel's well-known *suite de pièces*, containing "The Harmonious Blacksmith," rendered with all that delicacy of expression, suppleness of finger, and thorough command of all the resources of the piano, of which Miss Arabella Goddard is so completely a mistress. A hearty recall rewarded the efforts of the accomplished pianist. In Dussek's sonata in B flat, Miss Goddard enjoyed the co-operation of Herr Straus, whose neat and finished execution was also evinced in the quartets with which the concert began and ended, Schubert's, in A minor, op. 29, and Mozart's, in D major, op. 10, both compositions of sterling worth, the latter being given for the first time here. The Hall was crammed to overflowing. On May 27th, M. Vieuxtemps announces his benefit and last appearance, the vocalists being Miss Banks and Mr. Sims Reeves, and Miss Arabella Goddard the pianist.

CRYSTAL PALACE.—At the second opera concert, on Friday week, Madame Grisi made her first appearance this season. Her voice, though showing signs of wear and tear, has lost none of its charm, and the first movement of "Qui la voce" was listened to by a very numerous and fashionable company with great delight. The *cabaletta* was delivered in that perfect manner which has for years been Madame Grisi's characteristic, though, perhaps, only less brilliant than when it issued in time past from the same lips. The *prima donna's* other song was "Home, sweet home." It was sung in English, and was encored. A similar compliment was bestowed upon "The last rose of summer," by Mlle. Titiens. Mlle. Titiens also sang "Casta diva," and joined Signor Giuglini in the duet from *I Martiri*. Signor Giuglini sang the aria "M'appari," from *Martha*, and, in the second part of the concert, sang "La donna è mobile," to which his style is not well suited. Signor Belletti gave Mozart's "Questi avventurieri" admirably, and his excellent singing was also brought to bear upon the song from Balfe's *Falstaff*, which he introduced at the concert of the Musical

Society. The instrumental music consisted of the overtures to *Der Freischütz*, *William Tell*, and *La Nuit de Noël* (Reber), with two cornet solos by Herr Kosleck, a member of the King of Prussia's private band, and a very clever performer. The chorus were not employed in any operatic *finale* or concerted piece, but sang Horsley's glee, "See the chariot at hand," and the market chorus from *Masaniello*.

If not nominally Saturday's was really a winter concert. The removal of the concert-room enclosure has proved premature, chilling blasts being still the rule rather than the exception. The day was not only cold but dismally wet. Consequently we were not surprised that the audience should have been smaller than was proportionate to the merits of the concert. The attraction, indeed, was of the highest order, and included the party which has been recently touring in the provinces under the auspices of Mr. Willert Beale, Mad. Alboni, Mlle. Sedlatzek, Mr. Land, Sig. Coselli, and Miss Arabella Goddard. To these were added Miss Helen McLeod and Signor Giulio Regondi. Mad. Alboni, who was enthusiastically received every time she made her appearance, sang the aria from *Semiramide*, "Eccomi alfin in Babylonia!" magnificently, and the brindisi from *Lucrezia Borgia* as magnificently in its way, the latter being encored but not repeated. She also sang, with Mlle. Sedlatzek, a Venetian duo by Goldberg, joined in the quintett, "Pour les attrait," from Niedermeyer's *Marie Stuart*, and sang one of the solos in a new Italian national hymn, by Ardit, a simple composition of a decidedly military order. The great contralto was in her most superb voice, and was never listened to with more breathless attention, nor ever afforded more unmitigated delight. Miss McLeod gave Balfe's "Power of Love" with a good deal of expression. Miss Arabella Goddard played Weber's concerto in E flat with exceeding brilliancy, and in the second part of the concert charmed every one with Mr. Benedict's new fantasia, "Albion," for the encore of which she played Thalberg's "Home, sweet home," which drew down thunders of applause. Signor Coselli, amongst other things, rattled off the buffo song from *Cenerentola* with volubility that well-nigh distanced the band. The overtures to *Semiramide* and *La Perle de Bresil* (Éléonore David) were admirably played, and Signor Regondi exhibited his wonderful executive powers in his own *morceau de concert*, "Les Oiseaux."

HERR ADOLPH SCHLOSSER'S evening concert—a very capital entertainment—took place at the Hanover Square Rooms, on Thursday evening. There were several new pieces by the concert-giver, in the programme, and, doubtless, the many friends and patrons of the talented pianist were as desirous to hear his compositions as to hear him play. The concert opened with a new quartet, by Herr Schlosser, for piano and stringed instruments, executed to perfection by the composer, M. Vieuxtemps, Mr. R. Blagrove, and Signor Piatti—a work of ambitious design and real merit, which would have found more favour had it not lasted one entire hour. The other compositions introduced by the concert-giver were, *Fantaisie de Concert*, for the piano, on *Guillaume Tell*, admirably played by himself; and three vocal pieces:—trio, "Ave Maria," sung by Mlle. Parepa and Behrens and Signor Gardoni; two German *lieder*, by Mlle. Behrens; and a sacred song, "He that keepeth Israel," by Mlle. Parepa. The trio was, perhaps, the most favourable specimen of Herr Schlosser's talents in vocal composition, being both melodious and skilfully written for the voices. Herr Schlosser's "classic" taste was exhibited in Beethoven's duo with variations for piano and violoncello, which he performed with "the incomparable" Signor Piatti, and which met with well-merited success. Herr Schlosser's talents as a pianist were further tested in a *Nocturne* by Chopin, in Liszt's arrangement of the march from *Tannhäuser*, and in Vieuxtemps and Wolff's brilliant duo for violin and piano, on *Don Giovanni*, played with the magnificent Belgian violinist himself. From the vocal performances we may single out Signor Gardoni's "Adelaida"—as a chaste and artistic rendering of that exquisitely beautiful song—as worthy special praise.

HERR SIGISMUND BLUMNER, a recent addition to our list of foreign pianists and professors from the Conservatorium at Berlin, gave a grand orchestral concert at the Hanover Square Rooms, on Wednesday evening. He was assisted by Madame Lemmens-

Sherrington and Mr. Walter Bolton, vocalists, and by Herr Ernst Pauer and M. Vieuxtemps, instrumentalists. Henselt's pianoforte concerto, Op. 16, played by Herr Blumner, was not heard for the first time in this country, although stated so in the bills. It is a lengthy, dry, and elaborate work, but being executed with great skill and vigour, found favour with some part of the audience. Herr Blumner is entitled to praise for the introduction of a work of so much pretension, by a composer who enjoys no mean reputation in his own country, though known principally in England by his minor contributions to the pianoforte. Moreover, the concerto had already been deemed worthy of a place in one of the programmes of the New Philharmonic Concerts, some two or three years since, when Herr Klindworth played the pianoforte part. Herr Blumner's other performances were a prelude and fugue, by Bach; a prelude by Chopin; "trilino" and "allegro de concert," by Charles Mayer; a mazurka of his own composition; and Robert Schumann's variations for two pianos, with Herr Pauer. The pianoforte pieces were varied with a solo on the violin by M. Vieuxtemps. Madame Sherrington sang an air by Pacini, "Vedrai carino," and "My long hair is braided," from the *Amber Witch*; and Mr. Walter Bolton (*primo tenore* from the Italian Opera at Lisbon, according to the bills), with a pleasing tenor voice, the air, "Caro imagine," from *Il Flauto Magico*, and the romance, "Tutti m'appari," from *Martha*. The band, which was under the direction of Mr. Alfred Mellon, and was selected from the Philharmonic and Royal Italian Opera orchestras, executed Beethoven's overtures to *Prometheus* in first-rate style.

M. SAINTON'S second *soirée* was attended by a numerous and brilliant audience, who evinced marked satisfaction at the excellent programme provided for them. Mozart's quartet in C, No. 6 (one of the set dedicated to Haydn), with which the concert opened, is now tolerably familiar to the public, thanks to the Monday Popular Concerts, to which the lovers of good music are also indebted for the introduction of the Beethoven quartet (so called posthumous) in A minor, No. 16 (Query 15). Both were rendered in a style which fairly left nothing to desire, the executants being MM. Sainton (who has so often distinguished himself in these two quartets), Bezeth, Doyle, and Piatti, the first and last-named gentlemen joining Mad. Piatti in a trio for pianoforte, violin, and violoncello by Rubinstein. Mad. Piatti also contributed solos, including one of Mendelssohn's "Lieder ohne worte," and Chopin's "Valse Brillante" in A flat, while the marvellous talent of her husband was shown in Schubert's "Ave Maria" and a "Bergamosca," the latter Signor Piatti's own composition. Two songs, "Sleep, dearest, sleep!" by Randegger, and "The days that are no more," by Blumenthal, besides an aria from Handel's opera, *Il Radamisto*—the last two for the first time of performance—constituted Mad. Sainton-Dolby's share of the programme, and when we say that our justly-admired contralto was in excellent voice, and sung with all that artistic feeling and expression of which she is so consummate a mistress, our readers can quite understand that the effect produced was in the highest degree gratifying.

Mlle. de VILLAR'S CONCERT.—This affair came off on Friday evening, the 10th, and attracted a large and fashionable attendance. Mlle. de Villar, who is well known as a soprano singer of high excellence—first introduced to the public, if we mistake not, by Mr. John Hullah, at St. Martin's Hall—sang the grand aria from *Ernani*, "Ernani, involami;" German lied, "Oh Bitt' ench Liebe Vögelein;" "The power of Love;" Schifferlied, by Fesca; besides joining Mr. George Perren in the duet "Sulla tomba" from *Lucia*, and taking part in Mr. Henry Leslie's trio "Memory," with Miss Palmer and Mr. George Perren, in all displaying an agreeable voice and good style. Among the other vocal performers, Herr Hermanns created the greatest sensation, eliciting an uproarious encore in Boieldieu's air "Mein Gebot soll man hier," from *Jean de Paris*, and in Falstaff's Trinklied, from Nicolai's *Merry Wives of Windsor*. Mr. John Francis Barnett was encored in Thalberg's introduction and variations on the *Elisir d'Amore*—a very brilliant performance; and played three sketches of his own composing. Mr. Balsir Chaterton executed a fantasia on the harp, accompanied on the pianoforte by Mr. W. H. Holmes, and Herr Lidel played two solos on the violoncello. Herr Wilhelm Ganz was conductor.

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